MADMAN

NTV
NIPPON TELEVISION NETWORK

FUNIMATION
ENTERTAINMENT

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MMA4358BR

evangelion 2.22
you can (not) advance.

introduction

The subtitle to the second installment of Evangelion New Theatrical Edition is “Ha (Break)”.

Why break? What does it aim to break?

When the new film series was first announced, “jo-ha-kyu (introduction - break - rapid)” were the subtitles that were present for the subsequent releases. This breakdown follows classical formulations of Japanese performance and martial arts traditions. The 2007 first installment Eva Prelude, [or better known overseas as Evangelion: 1.0 You Are (Not) Alone.] was a retelling of the 1995 TV series Neon Genesis Evangelion that aggressively incorporated CG and other new technology, all of it aimed toward a new generation.

The overall concept of the Evangelion New Theatrical Edition can be described using a railroad as a metaphor. In the Eva Prelude, the train started off from the original location and traveled along the same railway at first, but after passing numerous rail switches, what used to be familiar scenery starts to differ more and more. This was the reason why a deliberate decision was made to have the introductory Eva Prelude share its launch point with that of the TV series.

Following this format, the second installment--Eva Break’s production focused on working with entirely new material, instead of the previous track of “recreating the story anew from original source material”. New characters, new Evangelions were added to the mix. Even with regard to the story, the script went through numerous revisions. Combined together with the new designs of the angels and other visual elements, the audience’s impression of the series was to be overwritten.

What was the goal of the staff that led them to make such drastic changes? The word “break” is a fitting metaphor of that goal. “To break Evangelion with Evangelion.” That was the goal of Eva Break. The title Evangelion and all that it signifies had become an important hurdle the creators had to transcend.

14 year old boy, Shinji, is entrusted with the piloting the multipurpose humanoid decisive weapon artificial human Evangelion, but why does he take up the fight? The worldview presented with Shinji at the center and the meanings associated to it carried over from previous works are broken-up and re-examined as a “story-in-progress.”

The visuals are completely revamped. A breathtaking entertainment package presented with tremendous density made up of numerous elements all stuffed together slightly in a “broken tune (out of tune)” style. The startling developments fill the story from beginning to end and even extends the small segment following the end credits, all then leading up to the preview for the next installment--Eva Quickening. Just where exactly is Evangelion New Theatrical Edition going to take us? I hope you’ll fully enjoy this supreme thrilling experience.

Initial Release Date: June 27, 2009

rebuild of evangelion 2.02

This is a making of Eva 2.0 footage collection. This collection for production segments does not include any live footage of the staff or the production offices, nor any audio commentary. Material created during the production process is the source material utilized for this collection, and it’s readily apparent that the strenuous efforts and passions of all the staff are infused in each section included. This making of collection was created by picking material from the huge collection of the production trial footage archives and then visually rearranging them, followed by the addition of some visual effects.

To bring about just one film into reality, a tremendous amount of material is created as part of the trial and error process. Individually, the changes that occur are hard to discern unless they are presented in a categorized manner, but these small incremental changes are added on, one after another, and eventually the source material gains life and develops to become more organic and lifelike. That feel of Eva 2.0 that makes you want to say, “Wow! That’s amazing! I’ve never seen anything like this before”, came into being thanks to such efforts. These steps can be considered part of the basic principles of animation, where life is granted upon the inanimate object to produce the living, breathing animated object.

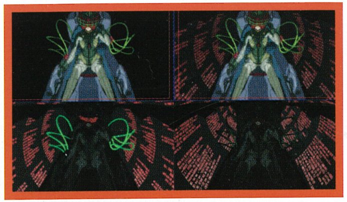
I am certain that by backtracking to the early part of the production where much of the material is very rough, and then following its path in the creative process is a very good way of getting an intimate feel of the magic that is made possible by the hand and will power of the creators involved. What more could you ask from a making of type of presentation? And now let me present to you, in no particular order, some information that will aid you in appreciating the footage provided.

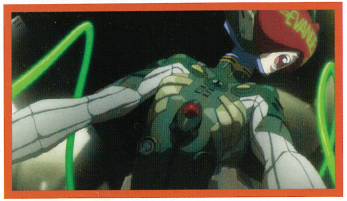
THE THIRD ANGEL

The comic book artist Mohiro Kitou, famous for his work Narutaru, designed this angel based on rough sketches that were provided by Hideaki Anno. The numbering of the angels was changed in the Eva Rebuild from the TV series because the introduction of this 3rd Angel was planned from the very beginning. All the angels in Eva 2.0 were designed anew, and with the exception of the 10th Angel, all were created and presented on screen primarily employing 3D-CGI. The spinal column portion of the 3rd Angel was designed with CGI in mind.

Old Plug Suits

Design by Yoshiyuki Sadamoto. By hiding Mari’s face, the design helps elevate the audience’s anticipation and take particular notice of Mari’s actions in the very beginning of the film. The green coloring of the suit was inspired by artist’s image of England and the presence of a large number of connectors symbolize the plug suit as being older and less refined. The helmet worn is designed to increase the pilot’s synchronization rates, and the red protective cover is not a visor but actually is the projected screen surface of a head mounted display system.





EVA PROVISIONAL UNIT-05

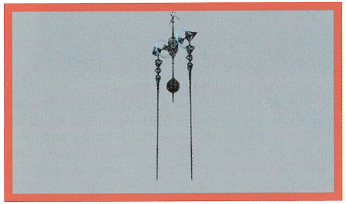
Design by Ikuto Yamashita. Except for the shots where its head is featured prominently, Eva Unit 05 is mostly present only in 3D-CGI. Fears over the how well a CGI Evangelion would look conducting bipedal movement lead to a design composition where this Eva employs wheeled movement. The design was revised a number of times and even during the main production period of Eva 2.0, numerous major changes took place, for example with the shape of its lance. Its action sequence took full advantage of the enclosed quarters of the mine shaft like corridors and emphasis was placed on a presentation reminiscent of streetcar racing and drifting.

EVA UNIT-02

The design of its head was changed from its previous designs. The unique shape of the horns was designed by Takeshi Honda. In the first scene that it appears, Eva Unit 02 is rendered mostly by hand drawn animation, but a 3D model was produced and utilized in the shots featuring Unit 02 being transported on rail as well as the scene where it intercepts the 8th Angel. Numerous additional designs of extra equipment and weapons were created, each fulfilling the needs of different scenes and action sequences where they were featured.

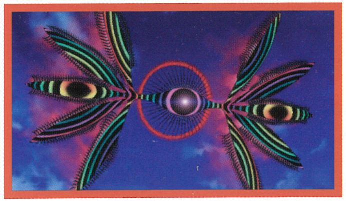
THE SEVENTH ANGEL

In the TV episode where Asuka was introduced the angel that appeared was in the shape of some type of fish, but due to the requirements of the production, a whole new design was introduced for this sequence and the entire engagement was redone. Daizen Komatsuda, a director assisting the production, came up with the concept of a “drinking bird” (a toy that swings its head back and forth autonomously thanks to the evaporative properties of certain liquids, such as ether [or more recently methylene chloride]), and Shigeto Koyama helped out in refining its shape and the design of its head. The mysterious element in how the angel’s footsteps creates ruptures in space, and thereby results in the freezing of the water at in spots, was Koyama’s concepts. Hideaki Anno was inspired by the Toshiba IHI Pavilion design featured at the 1970 Osaka World Expo to propose elements of the angle comprised of truss like structures and the idea of how the head spins around like a clock, and these were incorporated into the final design.



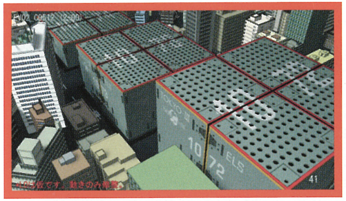
THE EIGHTH ANGEL

Among the production crew, the angel was nicknamed the “falling angel”. The overall concept is based on how the angel was depicted in episode 12 of the TV series but was revamped incorporating new ideas. Takashi Watanabe first presented numerous ideas on the basic structure of the angel and how its shape would go through numerous transitions. At this stage, the angel design was more organic in nature, but Mahiro Maeda introduced the idea of introducing surrealist elements in the design, and thus emphasis was placed on artistic aesthetics. Maeda proposed to have the sphere blossom open as it did in the film and how numerous humanoid figures would appear once the trumpets of the Apocalypse sound off. The sequence featuring the humanoid center of the angel locking grips with Eva Unit 01 was created using hand drawn animation. The Eva Unit 01 was created using hand drawn animation. The humanoid section of the angel was first designed by Yoshitoh Asari and then Takeshi Honda refined the design to befit the needs of animation production. This was an angel that was the culmination of numerous individual’s contributions. Representing a huge angel sized over several kilometers across was very difficult to do in CG and many sections, such as the organic physiological reaction of the angel, [its “death twitch”], had to be redone over and over again.



EVOLUTION THE ORDNANCE STRUCTURES

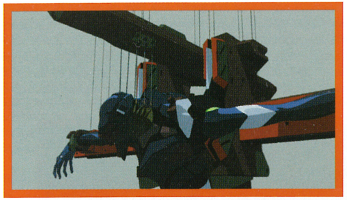
Ordnance high-rise structures of Tokyo III were designed to intercept attacking angels, and how these buildings were meticulously depicted in motion in Eva 1.0 surprised many audience members. In Eva 2.0, Shinji Higuchi proposed depicting structures evolved into the next stage as buildings designed to aid Eva Unit 01 change directions when it maneuvers about like an athlete. Hideaki Anno came up with the designs of the buildings that were nicknamed “jumping boxes” and “curve boards [graduated planes]”, and these structures changed the ordinary cityscapes into combat zones. The combination of the buildings and Unit 01 where rendered in CGI and helped heighten the drama involving the dynamic interception of the 8th angel.

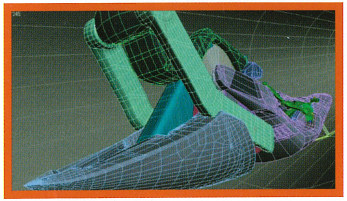


EVA UNIT-03 AND DUMMY SYSTEM

Unit 03 (the 9th Angel) had is coloring changed from before and a 3D model was created, but most of the hand-to-hand combat between Unit 03 and Unit 01 was rendered in hand drawn animation. Ikuto Yamashita created a new design for the Dummy System for this film. The design fulfilled the requests on the part of the directors to have a system that would not only hold Shinji down, but would tower over him to block his vision, while still allowing him to hear everything going on. The slow and unnaturally smooth movement of the Dummy System as rendered by CGI instinctively stirs the viewer’s revulsion.

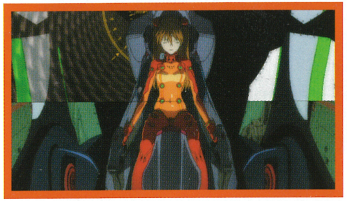
rebuild of evangelion 2.02





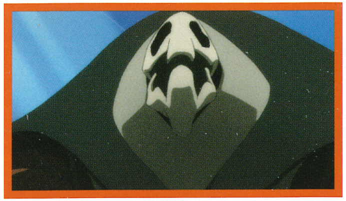
TESTING TYPE PLUG SUIT

The design started off with a rough sketch by Hideaki Anno, but then was developed and refined by Shigeto Koyama and Yoshiyuki Sadamoto and idol pop-singer loving staffers of Kazuya Tsurumaki's Gunbuster II. Koyama came up with the idea of having the torso section transparent and lined with sensors arranged like buttons, and Yoshiyuki Sadamoto took that and arranged the concept to its final form. The sensors attached to Asuka's hair on her head retain the bunny girl-like concept that Anno first proposed.



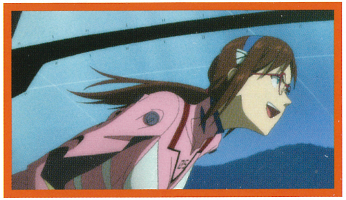
THE TENTH ANGEL

At first the design reminds people of the angel that appeared in episode 19 of the original TV series, but new design concepts of the elongating arms and how it devours Evas reinforces its differences. This angel was designed from the start with the assumption that it would be primarily be rendered by hand drawn animation and Yoshitoh Asari, the designer of the original angel in the TV series, was again placed in charge of design. The design of the angel after it devours whole Unit 00 (Improved) and transforms was worked out by director Kazuya Tsurumaki and Takeshi Honda was placed in charge of refining the design to match the needs of animation production.



NEW TYPE PLUG SUITS (FOR MARI AND KAWORU)

Yoshiyuki Sadamoto remained mindful of the idea that these plug suits were the newest generation plug suits while working on its designs. The new design incorporates elements of industrial design evolution where there is a tendency for protruding parts become more rounded and overall the design emphasizes a polished sharpness comprised of contours and distinctive edges.

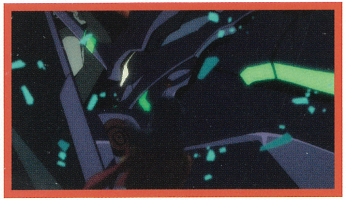


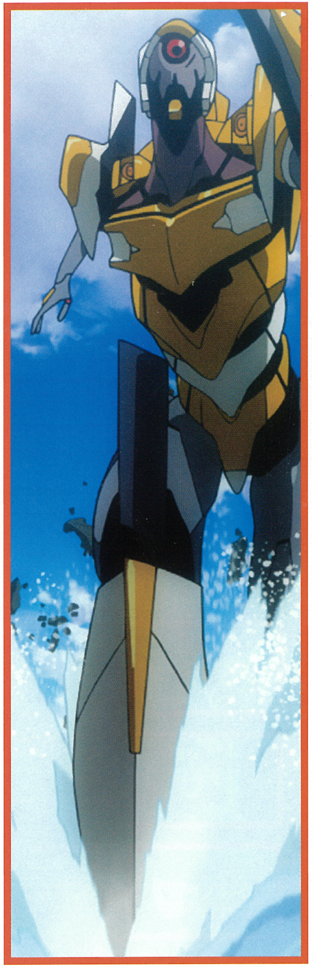
BEAST FORM 2ND PHASE (THE BEAST)

This was one of the numerous powering-up transformation concepts were conceptualized by Shinji Higuchi for the climatic 10th Angel confrontation. The wild idea of having an Eva unit eat away A.T. Fields was envisioned also by Higuchi. Other concepts involving the Eva growing thick clumps of fur. In either case, the theme was the "metamorphosis of the Eva" and fits in the intent of Eva 2.0 of attempting to breaking apart the preconceptions that were held over from the past.

EVA UNIT 01
(PSEUDO-EVOLUTION 1ST AWAKENING PHASE)

The form Unit 01 takes up in attempting to fulfill Shinji's inner most desire of rescuing Rei. The green striping suddenly shifts to red and elevates the audience's emotions. This was an idea that first arose when staffers were brainstorming over how to depict Unit 01 projecting its A.T. Field at maximum strength during the battle against the 8th Angel. Chief Director Anno liked the effect and decided to utilize the concept for the final climax of the film. Numerous ideas over the final imagery of a "radiant giant" being sucked up into a ring of light in the sky were submitted by director Tsurumaki and others. In the end, Mahiro Maeda drew sketches of the imagery that borrowed from the concepts of chakra channels and traditional Chinese meridian channels in order to emphasize the core elements or life energy, and these were reflected in the final presentation in the film.





pilots

SHINJI IKARI

The 14 year boy and main protagonist of Eva. The "Third Boy," who pilots Eva Unit 01. Shinji finds a way to connect with others through his fight against the angels.
Japanese Voice: Megumi Ogata / English Voice: Spike Spencer

REI AYANAMI

"The First Girl" who pilots Eva Unit 00 (Improved). A young girl who speaks little, she somehow gives off the impression of being artificial. Ever since learning to smile, a change is taking place in her heart.
Japanese Voice: Megumi Hayashibara / English Voice: Brina Palencia

ASUKA SHIKINAMI LANGLEY

"The Second Girl" who pilots Eva Unit 02. Raised in Germany, Asuka is noted for her aggressive disposition. She overwhelms those around her with speech and actions that directly reflect her sentiments.
Japanese Voice: Yuko Miyamura / English Voice: Tiffany Grant

MARI MAKINAMI ILLUSTRIOUS

Raised in England. An Eva pilot from the Nerv Euro. Mari successfully pilots the Eva Provisional Unit 05 and Eva Unit 02. Very little else is known about her.
Japanese Voice: Maaya Sakamoto / English Voice: Trina Nishimura

KAWORU NAGISA

A boy who awakens on the Moon. Nagisa directly interacts with Seele. He pilots the Evangelion Mk.VI and flies in from the Moon but... *Japanese Voice: Akira Ishida / English Voice: Jerry Jewell*

nerv members

MISATO KATSURAGI

29 years old section chief of Nerv Tactical Operations Department's Operations Division Section 1. She holds the rank of lieutenant colonel. While usually appearing before others with an optimist persona, she actually is a woman who overcame tremendous adversity.
Japanese Voice: Kotono Mitsuishi / English Voice: Allison Keith-Shipp

RITSUKO AKAGI

A 30 year belonging to Nerv's Technology Research and Development Department, Engineering Division Section 1. Ritsuko is the scientist in charge of Project E. Her emphasis on rationality has leaded her to clash Misato at times.
Japanese Voice: Yuriko Yamaguchi / English Voice: Colleen Clinkenbeard

RYOUJI KAJI

Chief inspection officer of Nerv. The man who came from Nerv Euro. He works on special assignments and knows a lot of secret information.
Japanese Voice: Koichi Yamadera / English Voice: J. Michael Tatum

GENDOU IKARI

Supreme commander of the special governmental agency Nerv and father of Shinji Ikari. He appears to be aspiring toward realizing something...
Japanese Voice: Fumihiko Tachiki / English Voice: John Swasey

KOUZOU FUYUTSUKI

Deputy Commander of Nerv. As Gendou's confidant, Fuyutsuki's relationship to Gendou is that of equals. At times, he acts as Gendou's replacement.
Japanese Voice: Motomu Kiyokawa / English Voice: Kent Williams

MAYA IBUKI

A member of Nerv's Technology Research and Development Department, Engineering Division Section 1. Maya holds the rank of lieutenant 1st class and works as an aide to Ritsuko Katsuragi on Project E.
Japanese Voice: Miki Nagasawa / English Voice: Caitlin Glass

MAKOTO HYUGA

A lieutenant 1st class in Nerv's Tactical Operations Department, Operations Division Section 1. He works as a computer technician at Nerv HQ's central command center where he is responsible with monitoring the tactical situations during combat operations.
Japanese Voice: Hiro Yuuki / English Voice: Mike McFarland

SHIGERU AOBA

A lieutenant 1st class in Nerv's Information Research Department, Intelligence Division Section 1. He works as a computer technician at Nerv HQ's central command center where he is responsible with facilitating communications and conducting date analysis.
Japanese Voice: Takehito Koyasu / English Voice: Phil Parsons

classmates

TOUJI SUZUHARA

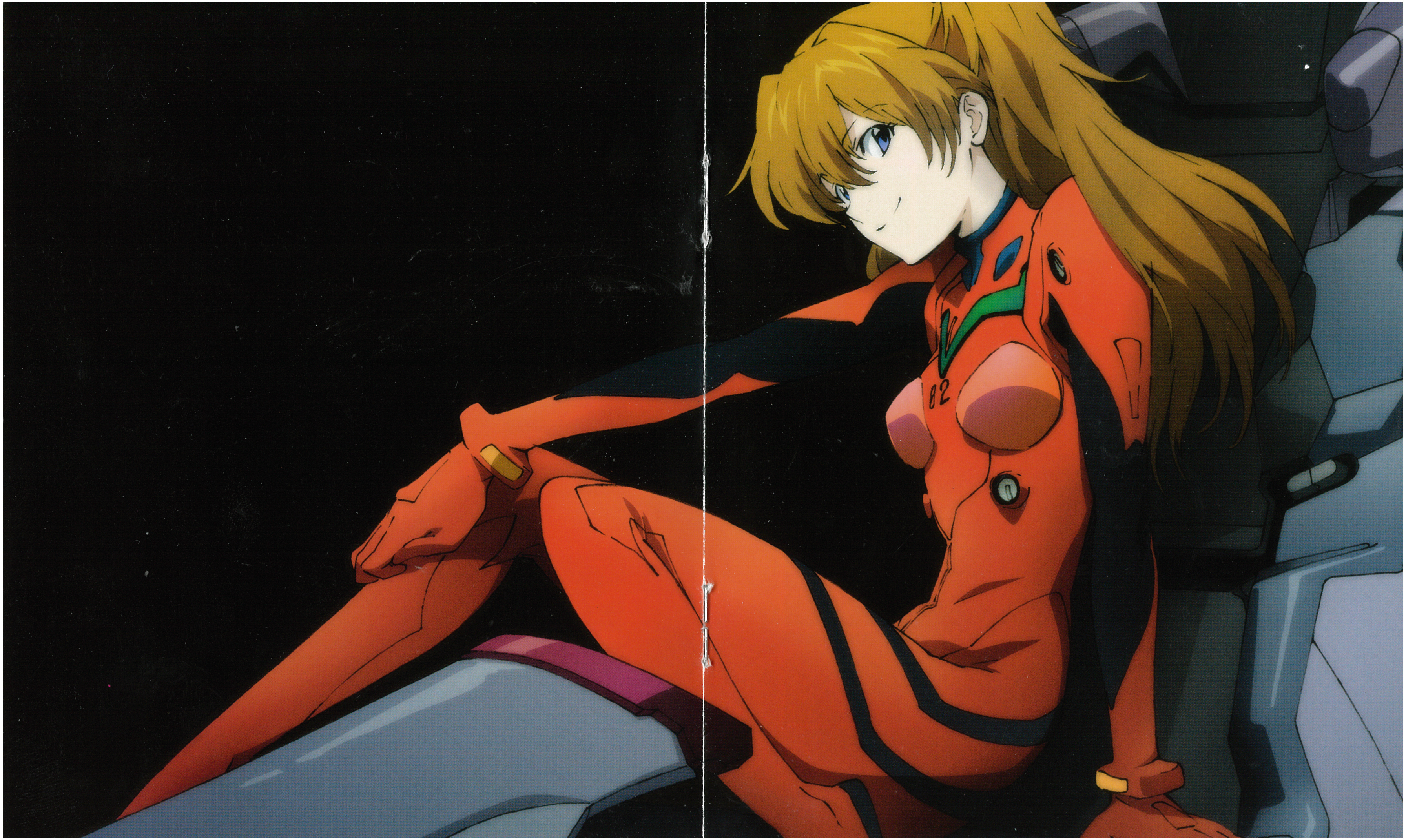
Shinji's classmate who speaks with a noticeable Osaka accent. Touji has a strong sense of right and wrong and later becomes one of Shinji's best friends.
Japanese Voice: Tomokazu Seki / English Voice: Justin Cook

KENSUKE AIDA

Shinji's friend. A mil-tech geek who looks up to Shinji for being an Eva pilot.
Japanese Voice: Tetsuya Iwanaga / English Voice: Greg Ayres

HIKARI HORAKI

A star student who is also the class president. While Hikari is somewhat uptight, she actually is perceptive to the sentiments of others.
Japanese Voice: Junko Iwao / English Voice: Leah Clark


02

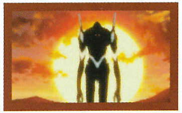
evangelions

Large humanoid weapons systems developed at numerous Nerv branches around the globe as the only effective means available to humanity in confronting and repelling attacking angels. Its official name is "Multipurpose Humanoid Decisive Combat Weapons System Artificial Human Evangelion." Many aspects of the Evas are shrouded in secrecy and using these units into the battlefield conditions always entails many risks.

EVANGELION TEST TYPE-01

EVANGELION PROTO TYPE-00'

EVANGELION PRODUCTION MODEL-02



EVANGELION PRODUCTION MODEL-03

EVANGELION PROVISIONAL UNIT-05

EVANGELION MK.VI

angels

The term used to cover all hostile life forms that attempt to reach the giant humanoid Lilith which is secured deep underground Nerv Headquarters at Tokyo III. The shapes and capabilities of the angels vary considerably.

THE THIRD ANGEL

An angel that was excavated from permafrost in an area formerly near the North Pole. The angel was dissected and placed in storage under close surveillance. The ability to emit energy beams appears to be this angel's primary weapon.

THE SEVENTH ANGEL

Armed with the ability to attack its foes using seawater, the water near where the angel walks instantaneously freezes. The part of its body that appears to be the core is actually a decoy.

THE EIGHTH ANGEL

Relying on the kinetic energy made available in falling from space and projecting its A.T. Field to a single point, this angel attempts to reach Lilith through a direct impact on Tokyo III itself. Its A.T. Field is so powerful that it can even warp light itself.

THE EIGHTH ANGEL (INTERIOR)

The humanoid like section that appears from inside the 8th Angel's spherical body after it opens up. This humanoid grasps Eva Unit 01's hands and pierces them with a spear like weapon.

THE NINTH ANGEL

An angel that corrupted Eva Unit 03 from within and took control. A new set of arms emerged after breaking through Unit 03's restraining gear. Equipped with four arms, this angel engaged in intense hand-to-hand combat against Unit 01.

THE TENTH ANGEL

The most powerful "refusal type". This angel's ribbon-like tentacles elastically change shape and attack its opponents with ramming and slashing attacks. At one point, the 10th Angel swallowed whole Eva Unit 00 (Improved).

keywords

A.T. FIELD

A.T. stands for "Absolute Terror." An impregnable force field that angels project at will. Evas also have the ability to employ A.T. Fields.

L.C.L.

A breathable liquid that entry plugs are filled with. The liquid also acts as shock absorber that helps protect the pilot while the Eva is being operated.

ENTRY PLUG

A cylindrical plug that houses the cockpit module (a.k.a. the interior array or the "throne of the soul") inside the Eva. The entry plug itself has been referred to as the "vessel of the soul". The plug is inserted into the Eva's spinal column during operation.

INTERNATIONAL ENVIRONMENTAL AGENCY JAPAN MARINE ECOSYSTEM PRESERVATION RESEARCH ORGANIZATION

A facility that works to preserve formerly extinguished marine life and restore the red seas back to its original state.

GEOFRONT

A general term describing city spaces that exist underground. Located inside the Geofront, the pyramid shaped Nerv Headquarters is located underneath Tokyo III.

HUMAN INSTRUMENTALITY PROJECT

An enigmatic project being carried out by Seele. It appears that the development and use of Eva's follows a scenario described in Dead Sea Scrolls Apocrypha, but little else has been revealed so far.

SEELE

A secret organization that operates and commands Nerv behind the scenes.

THE SECOND IMPACT

A world-wide disaster where half the population of Earth perished 15 years ago. The vestiges of this colossal calamity remain apparent in numerous locations around the globe.

TOKYO III

A fortress city designed and built specifically with the goal of intercepting and defeating angels. Numerous high rises can be withdrawn underground during combat situations. Various structures specialized for defensive roles featuring missile launchers and gun turrets are complemented by installations that provide ordnance and power supplies to be used by Evas.

TABGHA BASE

A lunar base directly administrated by the Seele. The base where Evangelion Mk.VI was being build with virtually no outside intervention and being prepared for operational use.

DUMMY SYSTEM-TYPE ENTRY PLUG "SPECIAL UNIT I"

A pilot assistance system for Evangelions. It can control an Eva autonomously and even project an A.T. Field without a pilot.

NERV

A special agency directly affiliated to the United Nations. Its headquarters is located underground Tokyo III and its commander is Gendou Ikari. Nerv is entrusted with a vast powers of a wide range of issues, first and foremost among them concerns the operational use of the Evangelions. It can operate Evangelions independently without authorization from any other governmental bodies.

PLUG SUIT

Clothing design to be worn in combat designed for Eva pilots. The suits are designed to assist the pilot's operations by enhancing neural interface and provide life support when needed.

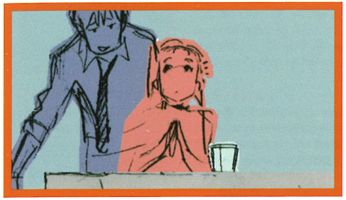
BETHANY BASE

A Nerv Base located near the former location of the North Pole. The base is under the control of Nerv Euro branch and was involved in the excavation and research of the 3rd Angel.

temporary visuals

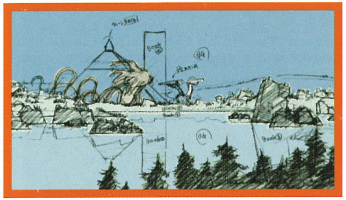
STORYBOARD RUSH PRINT

In Japanese animation production, a shot's composition, camera movement, a character's frame entries and exits, facial expressions, performances on screen, dialog spoken, and duration of the shot are specified in the "continuity sheets" [loosely similar to English "storyboards"]. Storyboard rush prints are where this material is filmed and in some cases, some rudimentary coloring is conducted.



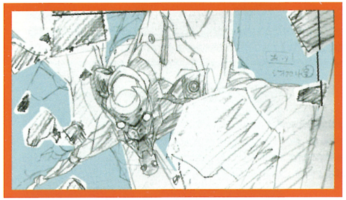
KEY ANIMATION PENCIL TESTS

Key animation is the drawings that depict key points in a character's actual movement in animation. Key animation pencil tests incorporate instructions specified in the "timing sheets" [loosely similar to English "exposure sheets"]. Detailed aspects of the artwork as well as various aspects of depicted movement are checked in this verification process.



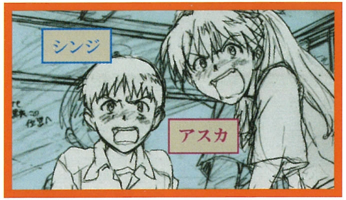
LAYOUT FOOTAGE

Layouts are blueprints that specify how the final animation will be presented. Layout footage involves filming these blueprints to refine details over how the backgrounds will be presented, how the backgrounds will be combined with the foreground animation, how the cas to be captured in film.



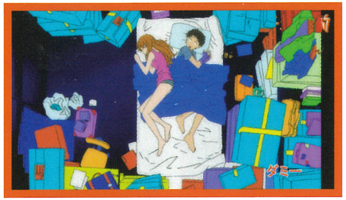
BOARDS

Dubbing rush prints are film footage that is created to aid the voice actors and actresses in the voice acting, and to this end, some rudimentary coloring may be added to help with identifying key points of the footage. Character's names printed in bold type placed within white boxes are shown to indicate when the characters are speaking to help cue the actors over the duration they should speak.



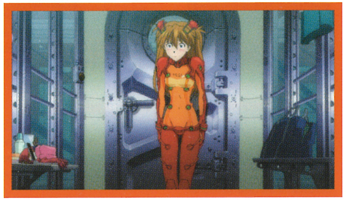
DUMMY PHOTOGRAPHY FOOTAGE

Footage that treats unchecked key animation as regular animation and has temporary coloring conducted. This footage is created in order to improve the quality of the editing and audio production process. Colors that don't belong are used on purpose to make sure this footage is not mistaken to be the final footage.



FINAL PRINT

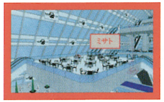
The final footage to be presented to the audience. A wide variety of numerous filters and effects, such as diffusion, paraffin (certain types of color filters), flare, backlighting, and selective double exposure, are added in order to create atmosphere and depth, and thus culminating in the final product. Testing and trial footage takes during this stage of production is referred to as "timing."



digital works

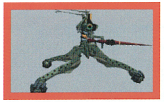
2D DIGITAL PRODUCTION

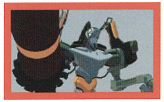
The red portions of the helmet act as a display to project information to the pilot. A grid pattern in drawn in the key animation sheets to aid in the superimposing of 2D CG later in production. From the logo on the Dummy Plug to stencils on street signs, incorporation of 2D digital production is ubiquitous in the film and helps to increase the visual density of the screen.



3D LAYOUT CONSTRUCTION

The layout process is more than just figuring out the framing of the film--There are numerous instances where designing of the stage (large props and such) are conducted in the layout creation process. CGI was incorporated in aiding the creation of layouts over maintaining consistency in cases where the structures depicted might be very complex, as in the case of a room filled with pipes and such, or large open spaces where calculating perspective poses a challenge, as in the case of the Nerv wide open lounge area that Misato uses for her lunch break.





CG MODEL VERIFICATION

The Eva units and many of the angels, as well as numerous mechanical props, were rendered in CG. Unlike hand drawn animation where the immediate visual presentation is key, in the case of CG all the models depicted must be verified from every angle conceivable to make sure the deign is consistent and the depicted object does not look unintentionally different nor lose overall visual consistency when presented from different angles.

CG RENDERINGS OF MECHANICAL MOVEMENT

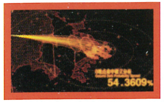
The Eva Rebuild series incorporates CG in numerous scenes as part of the animation process. Particularly in cases where the motion depicted on screen is a swift mechanical movement, such as the opening of elevator doors, the utilization of CGI was aggressively pursued.

FUSION OF CGI AND HAND DRAWN ANIMATION

A shot where Eva Provisional Unit 05 makes a sudden stop by ramming down drills from its lower body. The complex movement involved in the articulated joints of the main body was depicted using CG, but the sparks created by the drills were rendered by hand drawn animation, thus matching the strengths of both approaches in animation.

LIGHT AND COLOR

Digital photography made it possible for the green portions of Unit 01 to glow ever so delicately, a feat that would have been very difficult to do if one was limited to ordinary hand painted animation cells. Nuanced presentations that tap into the audience's psyche become possible thanks to combination of numerous digital color controlling techniques.



MONITOR DESIGN

The monitor screens that depict angels as they are observed by the characters in the film were made possible thanks to the contribution of professional graphic designers. While most of the shots in the Rebuild Eva series features combinations of CGI and hand drawn animation, shots that feature what is depicted on these screen monitors are the few exceptions where everything is rendered by CGI.

CG RECREATIONS OF MINIATURES

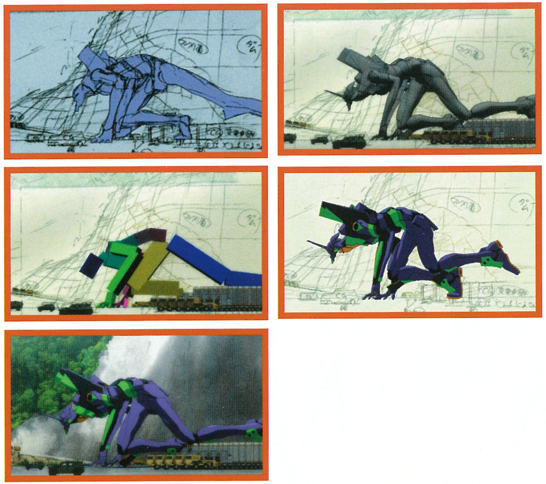
Buildings and housing that appear in the battle against the 8th Angel were CG models of miniaturized city structures that are common in tokusatsu (special effects) films in Japan. Know-how regarding effective placement of the miniatures and more were garnered through interviews with specialists such as Toshio Miike and Makoto Kamiya.

FRAMING

Even if the shot's visual composition is the same, the impression a shot leaves behind can change dramatically depending on its framing. In this shot where Unit 01 rushes under the angel, the framing is changed a number of times as part of a detailed refinement process to determine where the visual emphasis should be placed.

THE EVA SERIES PRESENTED IN CG

CGI imagery of Evas in Eva 1.0 was limited to cases where they were either being depicted inside computer simulations within the film or when they were being transported as static objects. But in Eva 2.0, the bar was raised when the decision was made to have "Eva units do extended action sequences", and thus CGI rendered Eva units were featured rushing through buildings and taking long extended jumps while intercepting the 8th Angel. In a number of shots, Takeshi Honda created rough key animation drawings to be used for guides in determining the physical movement of the Evas. Next, the skeletal frames of the CG model are verified. Following a close-up checking of the models using wire-frames, a cell-shaded rendered version is created. Finally, this is digitally photographed to be part of the film, thereby creating shots that fit remarkably well along side hand drawn animation.



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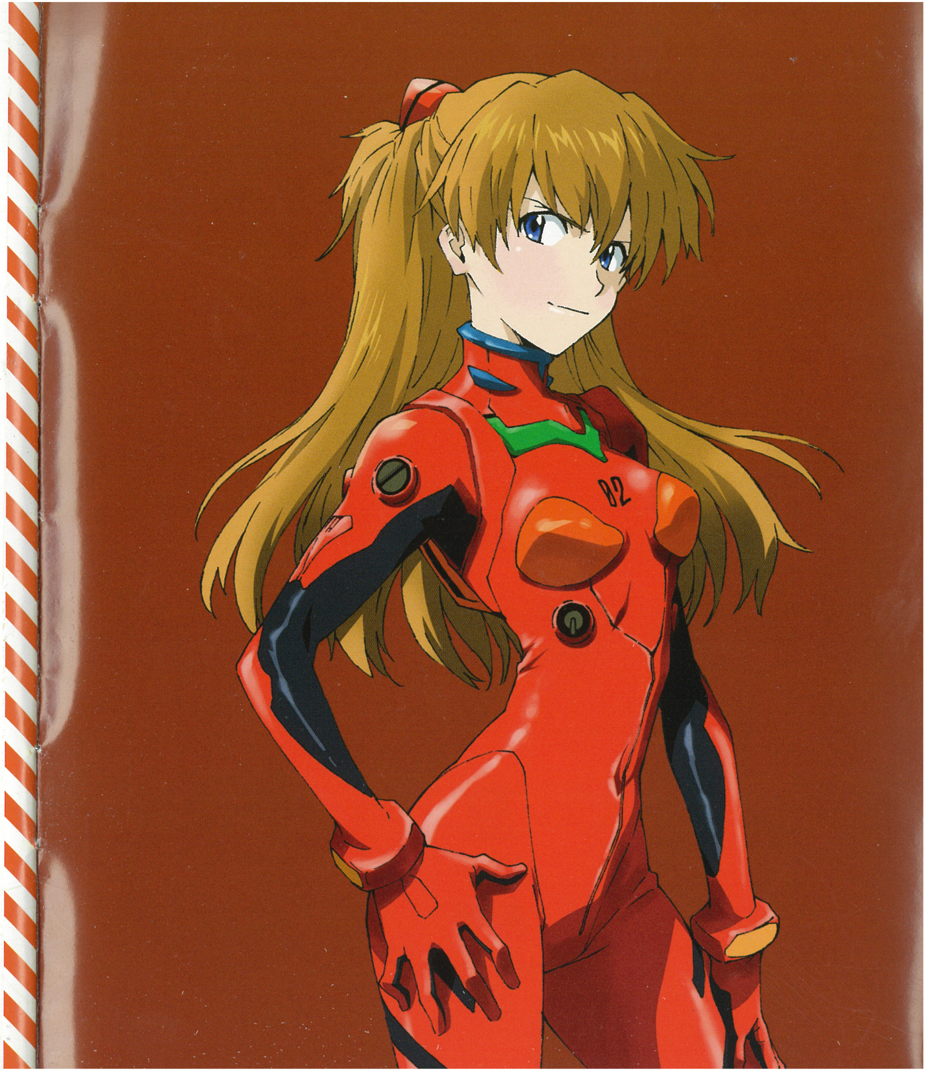
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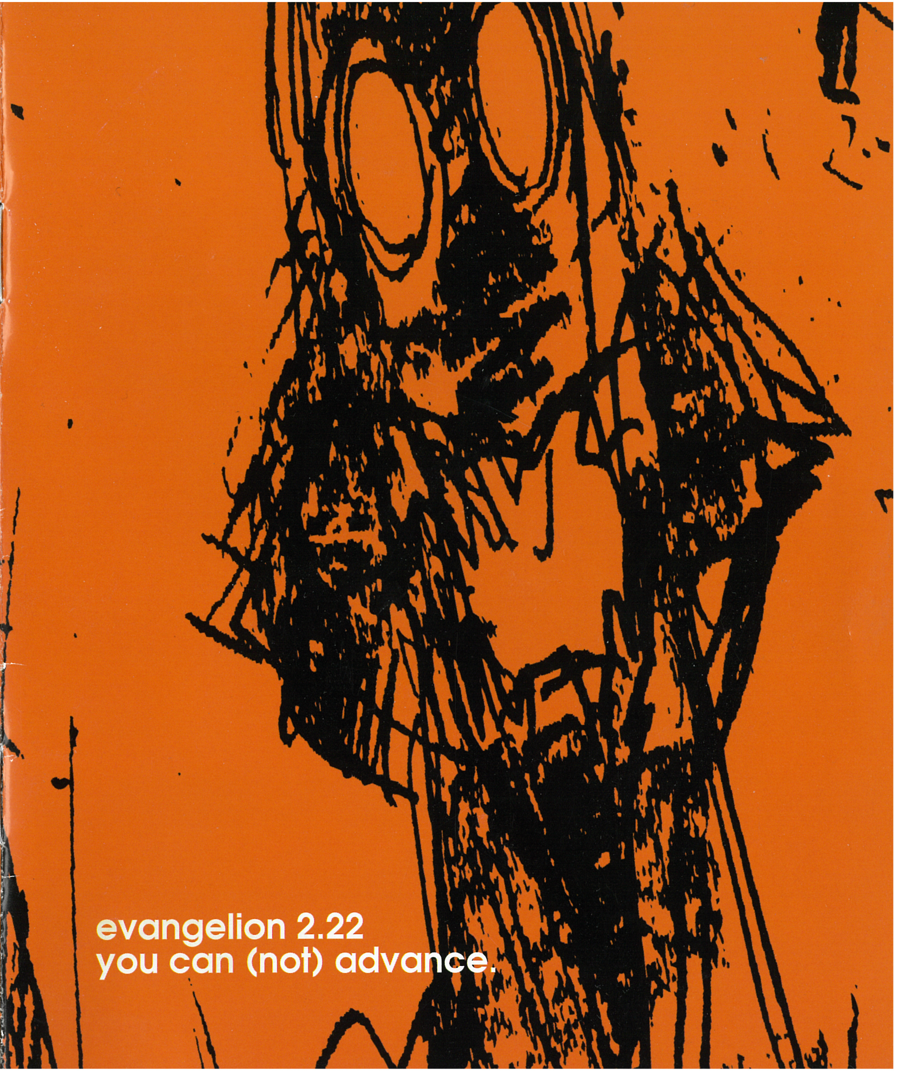

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